

"MAROUF," LATEST FRENCH OPERA, TO BE GIVEN THIS WEEK

By W. J. HENDERSON.

SOME remarks on the possibilities of the effect to be wrought on music by the pernicious activities of Germans in this country were recently made in this place. These remarks have called forth some comment from readers of THE SUN, and the most pointed and interesting of these comments is herewith appended. It may be interesting to note that the writer of the letter believes that the conditions here will eventually become the same as those which prevail in England and France. Compositions by Bach, Beethoven, Wagner, Brahms, and all other dead Teutonic masters are to be found on concert programmes. The line is drawn at the works of the living.

This is sensible indeed, and should be the plan here. Up to the present time, it is noted, there has been no public display of hostility to any German composition or song. It is said, however, that one or two singers have been obliged to drop German groups from their programmes because their friends declared they would not purchase tickets unless this was done, such action seems to THE SUN as a server unnecessary. Here is the letter:

"Sir: In the excellent article in THE SUN of December 2 wherein you counsel music lovers to bow to that expression of the popular will which seems destined to drive Teutonic musical compositions from the concert stage, you start out to demonstrate that there is a pronounced opposition to German music, but all the evidence you present proves only that it is the Teutonic artist who is the object of the opposition.

Your inquiries have led you only to artists themselves. Those who make up the audiences but who are without what is commonly accepted as within the term musical education, such as the tired business man, of whom there is one, unless you also have an opinion on this subject, and it concerns not the music but the performer.

"If the management of the Metropolitan Opera House and announced, not that no German operas would be produced, but that their interpretation would be so intrusted to those who so loudly celebrated the sinking of the Lusitania or to any others of Teutonic birth, that pronouncement would have been sufficient.

"Those who told you that they would make no contributions to the support of German musicians struck responsibly the chord which runs through any all-American gathering. Dr. Hillis in his controversy with Kreisler put this into words about thusly: 'Why should thousands of dollars be poured into the lap of this gentleman while our own Albert Spalding cancels his contracts and serves his country for \$30 a month?'

"There is no doubt that sooner or later every German interpreter and conductor will have to be permanently retired from the stage, but you do not read the signs aright in your statement that everything German must will have to follow. The American audience will always possess that subtle distinction of mind which will permit it calmly to enjoy a Beethoven symphony or a Mozart sonata, but resent with proper indignation the attempt of a Teutonic singer to take advantage of the absence of our own patriotic talented performers or the flaunting in our faces by operatic stars of Kultur successes.

"Mr. Kreisler and his Germanic fellow artists suffer, not because we do not wish to hear them play Teutonic music, but because we resent the fact that they are here to play at all. Their place is across the water, the grateful recipients of that beneficent Kultur which they regard as so superior.

H. D. McKINNEY.

"JESSE CITY, December 3." Two letters from observers of doings in the royal domain of very grand opera are also worth publishing. Both contain certain unkind remarks, which if written by any one of the professional chroniclers of musical doings in this town would bring down malediction upon his head. The letters bear out the assertion made by those same professional commentators that the severest critics are the people who go to the opera for their own pleasure and pay for the privilege. In the end they are of course also the deciding critics, and it is therefore wise to give some attention to what they say.

"Sir: It was with a great deal of interest that I read the other day your criticism of the performance of 'Aida' at the opening of the Metropolitan season, and I noted the timely remarks that you made concerning Mr. Caruso's rendering of 'Celeste Aida.'"

"It occurs to me, in this connection, that one reason Mr. Caruso has for finishing this rapturous song in forte instead of pianissimo, as you so correctly stated Verdi wrote it to be sung, is that perhaps Mr. Caruso cannot sing B flat pianissimo, which I believe is necessary for the proper interpretation of this song. It requires a voice of more lyric quality than Mr. Caruso's to render this aria as it should be sung.

"Boned up to sing this beautifully and artistically, yet could not get the applause from his audiences that Mr. Caruso obtains with his more demonstrative method. After all, it is a case of giving the public what it wants, isn't it? Very truly yours,

R. McKINNEY.

"Sir: A lover of good music and a regular attendant at the Metropolitan opera desires to offer a protest, through your columns, against the class of music offered this far this season at the Metropolitan Opera House.

"It would seem to be the intention of the management of that organization to use a certain few singers to the exclusion of others who are much better qualified. For instance, why is the music loving public forced to listen to the rendition of the most popular operas with Mmes. Farrar and Muzio repeatedly in the leading roles, when other and certainly more finished talent could be procured? Undoubtedly the above named singers have a certain following and evidently a strong 'pull,' else the management would not cater to them, but why is the public to be surfeited with Farrars and Muzios when such exquisite talent as that possessed, for instance, by Mmes. Aida and Rappold, is available?

"It would be a treat indeed were Mme. Aida heard in the beautiful opera 'Tosca' and Mme. Rappold in 'Il Trovatore,' yet these immensely popular operas are given repeatedly with Farrar and Muzio in the lead-

ing roles. Of course the opera season is young as yet, but already we have had too much Farrar and Muzio and too little real musical art.

"J. G. DUNN."
NEWARK, N. J., December 3, 1917.

The following information about the story of "Marouf," the new opera to be produced Wednesday evening, is official:

"Marouf, the Cobbler of Cairo, according to the veracious Princess Soheirade of the Arabian Nights Tale, was most unfortunate in his domestic affairs. His wife not only was ill favored, but of an exasperating disposition.

When she demanded rice cakes sweetened with honey, and thanks to his friend the pastry cook, Marouf offered her some sweetened with cane sugar, instead, the vixen flew into a rage and ran off, telling the Cadi that her husband had beaten her. Taking the lady's word for it the Cadi has the cobbler well thrashed by the police in spite of the protests of the neighbors, who sympathize with the luckless husband.

Humiliated and disgusted with his lot Marouf decides to disappear and a party of sailors, passing by on their way to the sea, he gladly bids goodby to his shop and joins the company.

A tempest wrecks the ship on which Marouf has embarked. But as fate would have it, he is saved, and next we find him in the great city of Khaitan, "somewhere between China and Morocco." He has been picked up on the shore by his old friend Ali whom he had not seen for twenty years and who meanwhile has become very rich.

Taking pity on Marouf he decides to give him a good time for once at least in his life. So he presents the cobbler to his fellow citizens as the richest merchant in the world, who has a wonderful caravan on the way. As such Marouf is accepted, so that even the Sultan, ruler of the city, gives him the honor of the Vizier, is also deceived. Marouf is invited to the palace and received with almost royal honors.

The Sultan is looking for just such a son-in-law and hastens to offer him his beautiful daughter Fatimah. For forty days Marouf lives with Fatimah a life of luxurious delight. His word is law in the palace and the expenditures he orders soon empty the Sultan's treasury. But his Majesty, heedless of his 400,000 warnings and doubts, consoles himself with the thought that the promised caravan of Marouf must soon arrive and then the treasury will be more than replenished.

At last questioned by the Princess herself Marouf confesses the truth, the absurdity of which impresses both as a great joke. Their merriment is suddenly checked by the thought of the possible fate of the deceivers. The Princess, who really has fallen in love with Marouf for himself and not for his imaginary riches, suggests his flight. But he cannot bear the thought of separation from her and she at once agrees to flee with him, disguising herself as a boy.

Marouf and the Princess are next discovered in an oasis in the desert, where they find shelter in the hut of a poor peasant. The cobbler seeks to repay his host by taking a turn at his plough. Presently the peasant strikes an iron ring. It is attached to the covering of a subterranean chamber. It has also a magic power. Upon the Princess rubbing it the poor peasant is transformed into a genie, who offers her services to the astonished pair and discloses a hidden treasure of incalculable value.

The denouement is evident. Alone come the Sultan and his guard in pursuit of the fugitives. The latter are about to be dealt with severely when what should be heard but the sound of an approaching caravan. Of course it is for Marouf, thanks to the genie of the ring.

Amazement and apologies are in order. Marouf rises to the unexpected, undreamed of occasion. The cobbler triumphs, the Princess is happy, every body is happy except the sceptic Vizier, who pleads for pardon from Marouf and is lucky to escape with only a hundred wallops.

Henri Rabaud, the composer of "Marouf," is 53 years of age, a Parisian by birth, the son of a leading figure in the Conservatoire, of which he also is a graduate. His second and latest symphony has recently been heard in New York. A string quartette is also credited to him in addition to other smaller works, and an opera "La Fille de Roland," which was given several years ago and at the Opera Comique in Paris.

"Marouf" was produced in the same house in the spring of 1914, since when it has proved one of the most popular opera novelties given in Paris in many years. Mr. Rabaud was a leading conductor of the Grand Opera of Paris for seven years, that is during the direction of Andre Messager. At present he is conducting at the Opera Comique.

The programme of the Symphony Society at its concert in Aeolian Hall this afternoon will be as follows: Symphony, "In the Forest," Raff; concerto for piano with orchestra, in A major, by Franz Liszt; symphonic poem, "Faust," Elgar; a repetition of Gabriel Piere's "The Children's Crusade" will be given by the society on Saturday afternoon, December 29, in Carnegie Hall, as an extra gala concert. The orchestra will be assisted by the entire chorus of 250 of the Oratorio Society of New York and by the chorus of 200 children from the New York public schools. Mr. Damrosch will conduct. The soloists are Edith Chapman Gould, who will sing Alice; Josephine Macchia, who will sing Alice; Albert Lindquist, as The Narrator; and Royal Dandaneau as An Old Sailor and The Voice from on High. The oratorio will be preceded by a performance of the new standard version of "The Star Spangled Banner."

At her piano recital in Aeolian Hall to-morrow afternoon Winifred Byrd will play selections from Mozart, Scarlatti, Schubert, Weber, Chopin, Grieg, Debussy and Liszt.

The Musical Art Society, Frank Damrosch director, will give its twenty-fifth anniversary concert in Carnegie Hall, Tuesday evening, December 18. The programme is as follows: Part I.—Pavane, CL. Swelink; Quam beniguit—Mozart; Beethoven; Sonata F minor, Brahms; ballade, Grieg; By the Seashore, Smetana; La Cathedrale engloutie, Debussy; d'or, prelude, A minor, Debussy; La Nuit, Glazounov; La Campanella, Paganini-Liszt.

The seventeen-year-old American violinist, Max Rosen, will make his New York debut appearance with the Philharmonic Orchestra on Saturday evening, January 12, at Carnegie Hall. Reports from Scandinavian countries, where he has been concertizing, announce this newest artistic product of Leopold Auer to be as fine a violinist as Elman, Zimbalist and Heifetz, other great pupils of this master.

The original plans of his managers

and Mr. Carpi as Tonia. Others in the cast will be Mme. Matfield and Messrs. P'Angelo, Hochengian and Audisio. Mr. Papi will conduct.

"Carmen" on Thursday evening, with Mmes. Farrar, Peterson, Sparacs and Braslau, and Messrs. Caruso, Whitehill, De Segurita, Bada, Teles and Laurenti. Miss Gail will dance. Mr. Montoux will conduct.

"Boris Godunoff" on Friday evening, with Mmes. Farrar, Delonnois, Sparkes, Howard and Robinson, and Messrs. Didur, Rothier, Althouse, De Segurita, Bada, Rosal, Ruchel, Audisio, Hochengian, Reles and Schlegel. Mr. Papi will conduct.

"The Marriage of Figaro" will be the week's Saturday matinee opera, with Mmes. Farrar, Hempel, Matzenauer, Kanders and Howard, and Messrs. De Luca, Didur, Malatesta, Leonard, Reles and Bloch. Mr. Rodanovsky will conduct. "L'Oracolo" (for the first time this season) and "Pagliacci" as a double bill will be the week's popular price performance on Saturday evening. The former will be sung by Mmes. Easton and Braslau, and Messrs. Rafael Diaz (his first appearance at the Metropolitan Opera House), Scott, Didur, Hosi and Audisio. "Pagliacci" will be sung by Mmes. Muzio and Messrs. Martinielli, Amato, Laurenti and Audisio. Mr. Rodanovsky will conduct both operas.

An all French programme will be given at the opera concert to-night. Six artists of the company—three Americans, one Belgian, one French and one Italian—will take part, and the entire orchestra will be conducted by Richard Hageman, a pro-Aly Hollander. The numbers will include Louise a aria, sung by Mme. Florence Easton; "Man avec l'ouveau a ta voix" and "Maman" arias, sung by Mme. Homer; Paul Alt-

house will sing the Flower Song from "Carmen," and Leon Rothier will sing from "La Juive" and "Herodias" from "La Juive." Habanera will be sung by Mme. Delonnois; a duet from "Thais," by Mmes. Easton and Mr. Rothier; "The Swan of Tuonela," Smetana's symphonic poem, "Vltava," Tchaikovsky's Concerto in D major, for violin and orchestra; Herbert, Irish rhapsody.

An interesting concert is promised by Carl Salzedo, the eminent French harp virtuoso, in the introduction of the Salzedo Harp Ensemble, which together with Muzio, Harp Ensemble, soprano, will appear at Aeolian Hall on Tuesday afternoon. This organization consists of Mr. Salzedo and six of his professional pupils. They aim to present the harp in polyphonic form through the mediumship of the tone color and technical resources. The programme includes some variations on an old style song of Haydn and pieces by Rameau, Couperin and Candeille. Miss Dresser will sing her numbers to harp accompaniment.

Haendel's "The Messiah" will be sung in Carnegie Hall on Thursday evening, December 20, by the Columbia Festival Chorus, with a quartet of soloists including George A. Weiske, Mabel Addison, Dan-Budde and William Tucker.

Mme. Namara, soprano, assisted by Herman Sanby, cellist, will give a recital on Thursday afternoon, December 20, in the P. Rince Theatre. The programme is as follows: Songs, "Carmen," "The Swan of Tuonela," Smetana's symphonic poem, "Vltava," Tchaikovsky's Concerto in D major, for violin and orchestra; Herbert, Irish rhapsody.

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to introduce young Mr. Rosen at a recital in Carnegie Hall were changed at the request of the management of the Philharmonic Orchestra, who wished to be the first to present this artist to the American public.

Max Rosen is an American boy, whose father and mother are in New York's East Side and who was sent to Europe and to Asia at the age of 12 by the late Edward de Coppel, founder of the Phoenix quartet. It is said that Prof. Auer will come to America on the same boat with his gifted pupil.

Joseph P. Day, the well known real estate man of this city, and Sergei David Hochstein, the young American violinist, whose playing needs no commendation to New York audiences, will both contribute their services to the success of the concert to be given by the bands of the Seventy-seventh Division at Camp Upton, where they gave a concert in the Y. M. C. Auditorium in the evening. This concert was the first of the kind to be given at Camp Upton. The following programme was given: "The Star Spangled Banner," march from "Aida," Verdi; overture, "Bohemia," Weber; intermezzo, the "Foreboding," from "The New World" symphony; Dvorak's "Dance of the Sylphs," Rakecky March; Bedini; allegretto from Symphony No. 8, Beethoven; waltz, "The Beautiful Blue Danube," Strauss.

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call of his country, enlisted last June as a private in the aviation corps of the Signal Service. He cancelled his leave and returned to his post at the outbreak of the war, and sailed from an American port about the middle of last September.

The Philharmonic Orchestra, under Joseph Stransky, gave a patriotic benefit concert at the Twenty-third Regiment Armory, Brooklyn, on October 27, the entire gross receipts of which were donated to the American Red Cross.

December 4 the orchestra played for the soldiers at Camp Upton, and on December 27 a performance will be given at Camp Upton.

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